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AMERICAN ART NEWS.

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The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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YOUNGER COLLECTORS
WANTED.

Where are our younger collectors? Have Wall Street, the automobile, the life of the opera, the theatres, the restaurants and the sports of the open distracted the attention of even the sons of our former collectors and art lovers from the study and attention to art their fathers gave?

The commercialization of New York and other larger cities of the country seems of late years to have turned the attention of the children of those able to secure art treasures to other pursuits than the delightful and improving search for and study of pictures, bibelots and art objects.

There is room for missionary work in this line on the part of older men and women, who surely cannot wish their children to be deprived of the refining and educational influences of art collecting and study. The example set during the past few years by a prominent member of the Brook Club in New York, in interesting his younger

fellows in the study and collecting of the works of the early American artists, has resulted in giving to that Club one of the choicest of collections of the pictures of these early and good painters. His influence has also been felt among younger men also, in other lines of art research and study. Why do not other older art lovers follow his example?

We are falling from our former higher ideals and we need new and younger art lovers and collectors to carry on interest in and love of art in America.

N. Y. ART HOUSE TO CLOSE.

Owing to the continued ill health of Mr. J. D. Ichenhauser, president of the Anglo-American Fine Art Co., of 523 Fifth Ave., preparations are now being made by that company to close their branch in this city and convey their large collection of paintings and works of art to their London galleries, at 203 Gloucester Terrace, Hyde Park, London. This is the headquarters of Mr. Ichenhauser, and is already stored with many fine paintings and objets d'art, so that when reinforced by the large and valuable collection now here, English and Continental collectors will have the opportunity to regain some of their lost art treasures which were brought to this country, but evidently not appreciated. There is notably the German collection of the late Eugene Felix of Leipzig, familiar to all European collectors, and which includes the unique carved wood cabinet by Peter Opel of Regensburg, 1580-1600, and "Gliederpuppe," the carved wood figure of a woman, the work of Albrecht Durer, and a marvel of ingenuity, each and every part of the figure being anatomically correct and jointed according to nature. It was for many years the property of the City Treasury of Leipzig.

There are many other choice objets d'art in ivory, tapestry, silver, stone-ware and rare paintings on glass; and it is to be regretted that this interesting collection should not find a permanent resting place in this country, not only for the great artistic beauty displayed in the workmanship of each piece, but for the historical value attached to examples of the work of the best masters of the XVIth century, each according to his craft.

Mr. Ichenhauser recently purchased most of the best paintings at the sale of the late Martin D. Colnaghi collection, and art patrons visiting Europe the coming summer will find it profitable, as well as attractive and interesting, to visit the Hyde Park house, where the business of the firm will be carried on in the future.

WANTED EVERYWHERE.

Yokohama, Japan.

American Art News Co.

Gentlemen: Please send me the "American Art News" for one year, beginning with the current issue. Enclosed find \$2.50.

Truly yours,

Otis A. Poole.

Maritzburg, Natal.

American Art News Co.

Gentlemen: Will you please send me a copy of the "American Art News" and the subscription rate?

Yours faithfully,

L. H. J. Walker.

Dec. 18, 1909.

COMING HENRY SALE.

(Continued from Page 1.)

for thirty paintings, or an average of nearly \$12,000 each. At this sale Troyon's "Retour de la Ferme" brought \$65,000. It is now in the collection of Mr. Edward Stoiesbury, of Philadelphia, and was bought at the sale by Mr. Herman Schaus.

Hardly had he disposed of this collection than the passion of the collector reasserted itself, and he began to form the nucleus of another collection, greater than the first. To realize his ambition Mr. Henry astonished the art world by paying \$50,000 for the comparatively small, if fine, example of Millet—reproduced on the first page—at the John T. Martin sale in April last. This was the last great picture he bought and it will be in the forthcoming sale. Henry died in June last.

The superb example of Corot, "Lake Nemi," also reproduced in this issue, is also in the Henry collection.

A rich catalogue, for which the subscription price is \$10 and which is limited to 125 copies, is being prepared by Mr. Thomas E. Kirby, of the American Art Association. It will be illustrated with full-page photogravure reproductions of all the paintings, with descriptive text and vignettes of the artists from pen and ink drawings by the late Valerian Gribayedoff and W. A. Bertram.

FINE ARTS FEDERATION.

The Federation of the Fine Arts, formed in Washington last May, has established 67 chapters, and has already 823 associate members distributed all over the country. The Federation is sending out exhibitions of American pictures and typewritten illustrated lectures, to be delivered in connection with these exhibitions. An exhibition arranged under its auspices at the Carnegie Institute at Fouth Worth, Texas, has been very successful, and will soon be transferred to New Orleans. Through the Library of Congress collections of prints have been assembled and will be sent out to some of the smaller cities and towns in the South.

Art and Progress, the monthly magazine published by the Federation, is also doing well and is spreading interest in the work of the organization.

ART BOOK REVIEW.

THE FRENCH PASTELLISTS OF THE EIGHTEENTH CENTURY, THEIR LIVES, THEIR TIMES, THEIR ART AND THEIR SIGNIFICANCE, by Haldane Macfall, edited by T. Leman Hare, with 52 illustrations in colors. (Mac-Millan & Co., \$10.50, net.)

This sumptuous and beautiful volume, which, as the preface poetically and truthfully says, "Evokes from out the ghostly years, as though to the flutter of scented fans, the stately etiquette of the eighteenth century, with more than a hint of the powder puff, rouge pot and patches that were a part of the elaborate battery of the hooped beauties, who, stepping from the Sedan-chair, peacock and strutted it as though they walked to gavotte and minuet, down the dandified years of the seventeen hundreds," should find its place on the tables of all dainty salons and boudoirs.

No more appropriate gift for a lover of dainty and artistic things could be imagined. The fifty-two colored illustrations of famous portraits by the most renowned French Pastellists of the late XVIIth and early XVIIIth centuries, which reproduce with remarkable fidelity the delicate color and expression of the originals, are alone valuable, apart from the interesting and well-written story of the life and times of the Pastellists which accompanies them.

The author acknowledges in a graceful way his indebtedness to such collectors and connoisseurs as the Marquis de Ganay, Mme. Jahan, M. Danjon of Caen, M. Le Prieur of the Louvre, M. Eck, curator of the St. Quentin Museum, and Mr. Martin Hardie of the South Kensington Museum.

"Pastel," says the preface very truly, "is as much a part of the seventeen hundreds as the Sedan-chair, as much a part of its mode. Colored chalks had been used before by Holbein and in France by Doumoustier and Lagneau, while later Le Brun, Largilliere, and even Watteau employed them to a purpose and with fine results. But the true pastel came out of Italy into France, brought by the fair Venetian Rosaiba Carriera in 1720, while La Tour also brought its use in from Flanders with more of frankness and sincerity."

It would be impossible to follow in detail this fascinating review of the Pastellists and their work. The very titles of the chapters allure—so fanciful and poetical are they, and so descriptive of their contents—for example, "Wherein we see a Fairy Godmother hide the Sceptre of France in a strange Cradle," "Wherein we see a Great Soul shine in a small body," and "Wherein we see the Ghost of Watteau walk and take possession of the seventeen hundreds."

The book is in reality a collection of old-time old-world romances, and the plates, which comprise faithful reproductions of the best known and others of such artists as La Tour, Carriera, Lundberg, Boucher, Chardin, Peronneau, Drouais, Vigée Le Brun, Labille, Guard and Boze, are one and all worthy of the closest study and careful preservation.

NEW GALLERIES OPENED.

The new Gimpel & Wildenstein Galleries, No. 636 Fifth Avenue, are now open and are among the most artistic and attractive in New York. There are four galleries, connecting with each other, with an entrance level with the avenue, and as the windows face the north, the light is always good. The third room or gallery is in white and gilt, and is admirably adapted for the exhibition of the dainty decorative work of the early French school of which this house makes a specialty. The same rare taste and skill shown in the furnishing and appointment of the Paris house of the firm, No. 57 Rue la Boetie, is displayed in this New York branch.

In addition to fine paintings the house will from now on show rare and choice art objects, sculptures and carved woods. Just at present there is on view a remarkable piece of XVth century carved stone, a statue of the patron saint of the oldest chapel in France, that of the hospital of Issodun, by the old sculptor Gilbert Bertra. A small and choice collection comprising etuis, snuff boxes, watches, etc., is from the old Seguin collection, and should be seen by all collectors of bibelots.

Among the pictures hung for the opening of the new galleries, there is an unusual example of David Tenier's "The Prodigal Son," from the collection of the Marquis de la Tour Maubaug. There is also a charming portrait by Greuze of the Prima Donna Sophia Arnould, who was born in Paris in 1844.

The pièce de résistance among the pictures is, however, the most important example of Francesco Guardi ever imported. This is a canvas, ten feet in length, a scene on the Adriatic seacoast, an unusual motif, very fresh and clear in color, and beautifully conserved.